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SCUDAMORE ORGANS

REV. JOHN BARON, M. A.





**SCUDAMORE ORGANS,
OR PRACTICAL HINTS RESPECTING ORGANS
FOR VILLAGE CHURCHES AND SMALL
CHANCELS, ON IMPROVED
PRINCIPLES.**



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J. E. Street, Archt.

J. R. Johnson

UPTON SCUDAMORE CHURCH.
Organ in Chancel.

SCUDAMORE ORGANS,
OR PRACTICAL HINTS RESPECTING ORGANS
FOR VILLAGE CHURCHES AND SMALL
CHANCELS, ON IMPROVED
PRINCIPLES.

BY THE REV. JOHN BARON, M.A.

RECTOR OF UPTON SCUDAMORE, WILTS; LATE MICHEL

FELLOW OF QUEEN'S COLLEGE, OXFORD.

WITH DESIGNS BY
GEORGE EDMUND STREET, F.S.A.

" 'Tis said, and I believe the tale,
Thy humblest reed could more prevail,
Had more of strength, diviner rage,
Than all which charms this laggard age,
Even all at once together found,
Cecilia's mingled world of sound."

Address to Music in "The Passions."—COLLINS.

LONDON:
BELL AND DALDY, 186, FLEET STREET.

1858.

The right of translation is reserved.

174.e.16.



DESCRIPTION OF THE ILLUSTRATIONS.

Plate I. Frontispiece. Organ in Upton Scudamore Church—See pp. 38-46. The extension from west to east could be increased for some fites to 6 ft. instead of 4 ft., which, with an increase of projection to 1 ft. 6 in., instead of 1 ft. 3 in., would give room for a Stopped Diapason, or some other addition to the contents. The bellows could be placed over head, immediately under the windchest, if desired. It would also be possible, either with or without the increase of projection of the windchest, to make the player face the organ, and the case to stand without fixings to the wall.

Plates II. and III. Suggestive Examples of Ancient Organs. Fig. 1 in Plate II. is from Gaffurius's *Theorica Musica*, printed at Milan in 1492, and is here copied from Dr. Rimbault's *History of the Organ*,* p. 32, in which are also given other curious engravings illustrating the progress of the organ from the Pan-pipe of classic times to the organ of the eighteenth century; see, particularly, pp. 3 and 61.

Fig. 2. The girl playing on a portable organ is from an Italian Painting at Siena, by Domenico Bertoli, who lived at the beginning of the fourteenth century at that place, and is here copied from Shaw's *Dresses and Decorations of the Middle Ages*, vol. i. plate 25.

Fig. 3. The organ held by an angel is from a painting of St. Cecilia, in the Munich Gallery, by Lucas Van Leyden, (A. D. 1523,) and is here also copied from Shaw, vol. ii., woodcut at the end of the explanation of Plate V.

A small engraving of the whole figure of St. Cecilia playing the organ, while held by the angel, is given in Mrs. Jamieson's *Sacred and Legendary Art*, p. 351, together with an engraving of the picture of Hans Hemmelinck representing an angel playing a portable organ of somewhat different form, p. 344.

Plate III. From paintings at Florence, executed in the fourteenth century.

Fig. 1. Angel with organ, from a fresco by Giotto in the Church of Santa Croce at Florence.

Fig. 2. Organ, from a fresco by Andrea Orcagna, in the Church of Santa Maria Novella, Florence.

* Prefixed as an archaeological introduction to Mr. Hopkins's treatise, "The Organ."

Fig. 3. Organ, from a picture by Andrea Orcagna in the Gallery of the Accademia delle Belle Arti at Florence.

The date of the fresco by Giotto, from which Fig. 1 is taken, is circa A.D. 1300, 1305; the date of Orcagna's paintings is circa A. D. 1350-57.

Plate IV. Open Diapason—Stopped Diapason. In comparing these in the engraving allowance must be made for the difference of scale there noted. The C C pipe of the Open Diapason is always twice the length of the C C pipe of the Stopped Diapason, and so on. The Principal is half the length and diameter of the Open Diapason, and the Fifteenth is half the length and diameter of the Principal. The Dulciana is the same length as the Open Diapason, but little more than half the diameter. The Stopped Flute is half the size of the Stopped Diapason.

Plate V. Organ in the Church of St. Thomas, Oxford—See pp. 36, 37. The bellows is placed over head, immediately under the windchest and pipes. This design may be modified by turning the keyboard towards the organ; and for smaller contents, by reducing the extension from 8ft. to 4ft. 6in. The projection of the lower part of the case being increased so as to receive the bellows, and stand independently, as in the Douglass organ.

Plate VI. Cabinet organ. Contents Stopped Diapason and Principal. Suitable for singing-classes in a school, or where the protection of the doors might be considered desirable. For a Chamber organ the keyboard might be turned, as usual, towards the instrument, and the size and height might be reduced.

Plate VII. St. Cecilia organ. Contents c 1 to g 2—perhaps B to f 2 would be preferable. This is an adaptation of the organ of St. Cecilia in the painting of Lucas Van Leyden.

In the engravings described in the above list may be observed three distinct plans of pipe arrangement, which, for convenience, may be called the Pan-pipe, the concave, and the convex. The Pan-pipe arrangement, as in the two portable organs, Plate II, and the St. Cecilia organ, Plate VII, is suitable for very small organs and short rows of pipes, but would hardly look well or work well if extended to any great length, as may be seen in Plate IV, where two whole stops are thus arranged in a single line. The concave is formed by putting the larger pipes on each side and the smaller in the middle, as in the Upton Scudamore Chancel organ. See Frontispiece. The convex is formed by the reverse process of putting the larger pipes in the middle and the smaller at each side, as in Fig. 1. of Plate II, and in the Principal of the organ at St. Thomas's Church, Oxford.

Both the concave and the convex plans are economical of room, which would be wasted by adhering to the Pan-pipe arrangement in any but very small organs. Sometimes the concave and the convex plans may be combined with advantage in point of room, structure, and appearance.



PREFACE.



HAT "Truth is an essential principle of Christian Architecture" is a proposition which only needs to be enunciated in order to be approved. Nevertheless, in the earlier stages of the present happy revival of Gothic architecture in England, this essential principle was so frequently overlooked and violated that its recovery and extended application is one of the large debts of gratitude we owe to the late Mr. Pugin, and it still behoves every one who loves Christian truthfulness and architecture to do his part in maintaining, extending, and applying this principle. Of all pieces of church furniture the organ seems to be that which is as yet least penetrated by the truthfulness which has been attempted, with more or less success, in every other part of the sacred edifice. In fact it seems to have been taken for granted, that, except they were very musical, neither clergy nor architects had any business with the organ, or at most it was thought sufficient if the architect of the church were requested to design the ornaments of the case; which is much the same as if a cook professed to take orders from her

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out good principles in their art or trade, so far as the public will allow them ; but if the public, for want of information, are bent upon having a bad or a needlessly costly article, it is too much to expect that such tradesmen and artificers should, against their own interest, make any persevering effort to stem the tide of general taste and practice. Still less would I disparage the motto, *cuique credendum est in sua arte*. I would greatly value the opinion of every good artist in his own art, and especially of a good musician in a question of music ; but a church-organ is not wholly or even chiefly a musical question, although it has been too frequently treated as such, to the exclusion of all other considerations. It is, first, a religious question ; secondly, a musical question ; thirdly, I would contend, an architectural question ; and, fourthly, a financial question. When Mr. Layard treats of Nineveh or Assyrian Antiquities, I listen to him as the very highest authority, and I have read all his books with deep interest and gratitude ; but, when he gives his opinion in religion or politics, his words are those of an ordinary man ; nay, there are many men, both in and out of Parliament, to whom I choose to give greater heed. So, in music, I feel bound to pay great deference to any man who is generally acknowledged to be a good musician, but not necessarily out of it, *in sua arte*, but not *extra suam artem*. Some monetary minds and believers in the powers of the purse will say, as they would of almost everything else, it is a matter of pounds, shillings, and pence ; make up your mind what sum you will give, or what you can get ; if the available sum be large, go

to some London organ-builder of established reputation, that is, who has built one or more large and admired organs; name the price and size of the church, and ask him to specify the best organ he can give you for the money: if the available sum be small, go to some manufacturer of small organs, also in London—because no place has such a prestige—and make a bargain. Such ways of viewing the organ chiefly as a financial question may, perhaps, satisfy some mere men of business, but must be very unsatisfactory to Christians desirous of making a religious offering and of assisting the devout worship of their own and succeeding generations. Nevertheless, the financial question is extremely important in its proper place; the poor man can give but little, and thinks the rich man can always give, if he chooses, to any amount; but the rich man, if an earnest Christian, knows that, not only as a man of business, but also as a steward of Divine Providence, he must give with judgment and in due proportion. To meddle with organ-building has, hitherto, been reasonably accounted to be as dangerous as to meddle with house-building, in which, likewise, a man often pays for the fancies of his friends, in addition to his own; and, therefore, as the funds for an organ in a country parish must, generally, be scanty, it becomes especially important to reduce and define the expense; and, in that part of the financial question, I trust some help may be derived from the following pages. From first to last, however, the religious considerations of the above fourfold question ought, evidently, to be regarded as of the highest importance. How far will the organ

help the soul to lift itself heavenward, and draw nigh to God? How far will it really help both choir and congregation to sing with heart and voice His praises? In a council gathered to provide an organ for such objects, the mere secular musician, however accomplished, will be worse than useless. A musician, to be of real value, must be a religious man, acquainted with church music and the structure of the organ, and also a member of the Church of England. If the advice of such a musician cannot be readily obtained, the loss will not be great, because the organ-builder, if of real merit, must know more than enough of the theory and practice of music to be trusted for the musical excellence of such a plain and straightforward instrument as I trust to show, in the following pages, a village-organ ought to be. The difficult, but important, point seems to me to be to obtain the intelligent attention and superintendence of the employers and the architect. The clergy, who usually represent the employers, have so many other things to attend to, and the present race of architects have so many other subjects to master, that, except from a previous fondness for sacred music they have some acquaintance with the organ, they both exclaim that the subject is too mighty for them. This apprehension, as far as the anatomy and mechanism of the organ is concerned, will, I am sure, prove groundless, if they will only begin at the beginning, as we do in the catechism, as a lady does in unwinding a skein of silk, and as I endeavour to do in the ensuing chapter.

JOHN BARON.

Rectory, Upton Scudamore, Wilts.
January, 1858.

*Letter printed in the 'Guardian' newspaper, and copied
thence into the 'English Churchman.'*

TO THE EDITOR OF THE GUARDIAN.

SIR,

AT the time of the appearance of your review of Mr. Hopkins's book I was engaged in the restoration of our small church, and in maturing a plan for an organ. I therefore bought the book, and carefully studied it. As any one acquainted with the work will readily conceive, it tended at first rather to increase than diminish the perplexities which beset me. Mr. Hopkins states 1000*l.* as a fair price for a good organ. I was greatly in want of that sum for the nave and aisle of our church; but, with the utmost exertion I could make, short of clap-trap, I was unable to raise more than one-third. My own private resources were well-nigh exhausted by fulfilling the Rectorial duty of restoring the chancel, without being able to attempt an organ-chamber or even a vestry. Anything like a grand organ was, therefore, absurd and impossible. Endeavouring to profit by the information contained in Mr. Hopkins's volume, and its many valuable hints, I was glad, nevertheless, to leave the grand and musical view of the subject, and to fall back upon Dr. Rimbault's Archæological Introduction, as a help in providing for the possibilities and requirements of our own church. Aided, then, by the

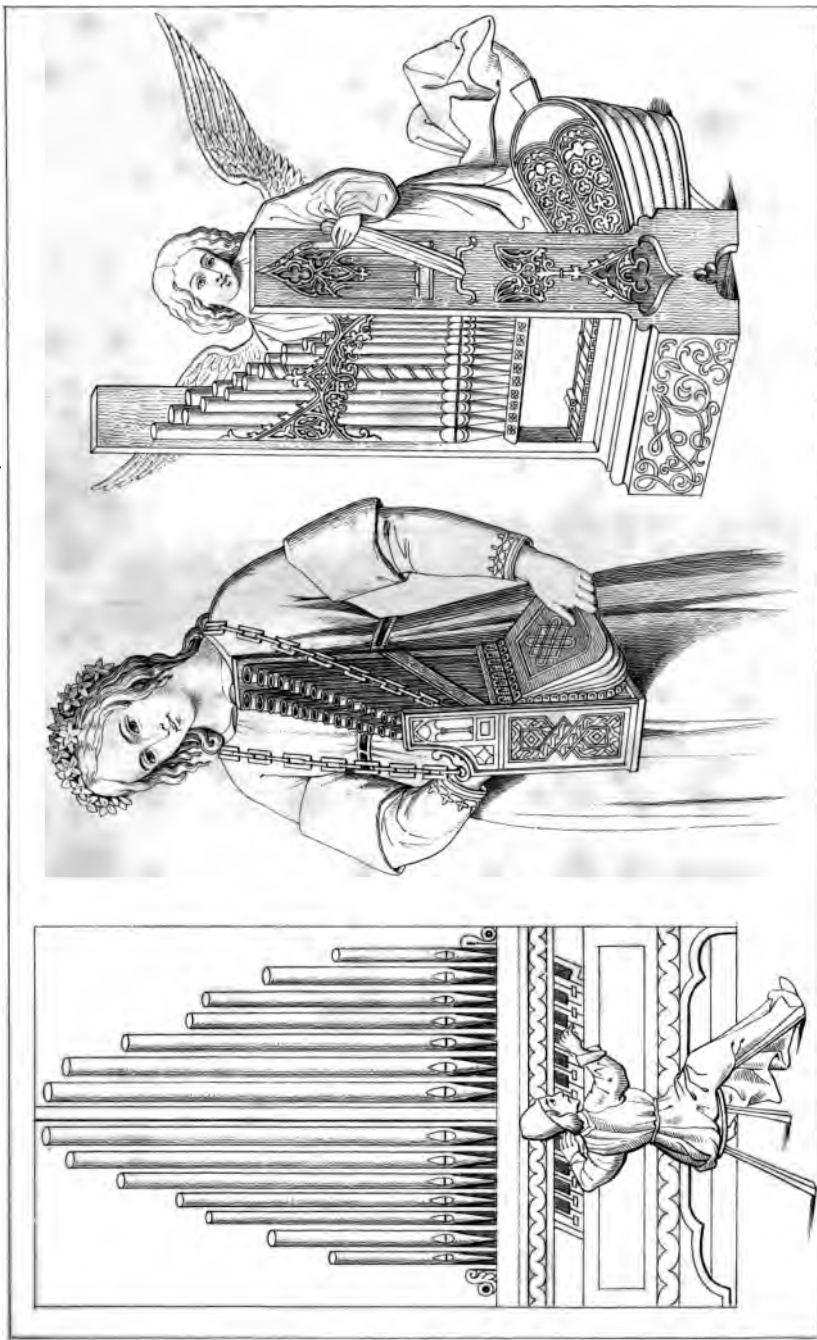
treatises of Dr. Rimbault and Mr. Hopkins, the designing power of the architect, G. E. Street, Esq., and the skill of Mr. Hall, the organ-builder, living in the parish, I have planned and executed a thoroughly satisfactory chancel-organ, which may almost be said to take up no room at all. The bellows, 4 ft. by 1 ft. 5 in., placed under the seat of the stalls, the windchest and pipes (all "in prospect," as the Germans say) over the head of the organist against the wall, extending 4 ft. from west to east, with a projection of 1 ft. 3 in. The keyboard, 4 octaves, from C C to c³ in alt., is just below the bookboard of the stalls, so that the player can see and controul the whole choir. The pipes, forty-nine in number, are an open metal Diapason; the C C pipe, including foot, being 9 ft. in length. The cost, including oak case, and allowing fair profit to the organ-builder, is 40*l.*; but, by making the seven lowest pipes, from C C to F sharp, Stopped Diapason, of wood, the cost would be still less, without impairing the musical effect. The tone of the organ above described is rich and powerful.

Yours faithfully,

JOHN BARON.

Rectory, Upton Scudamore, Wilts.

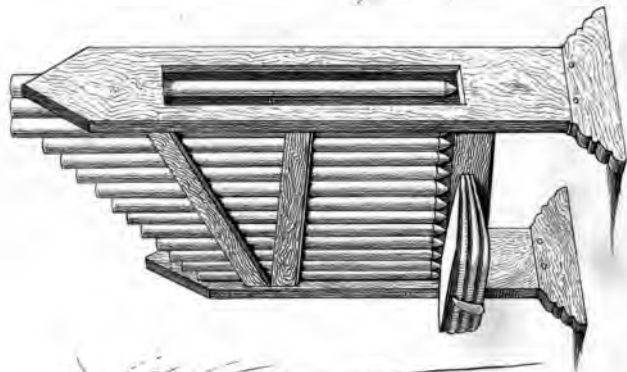
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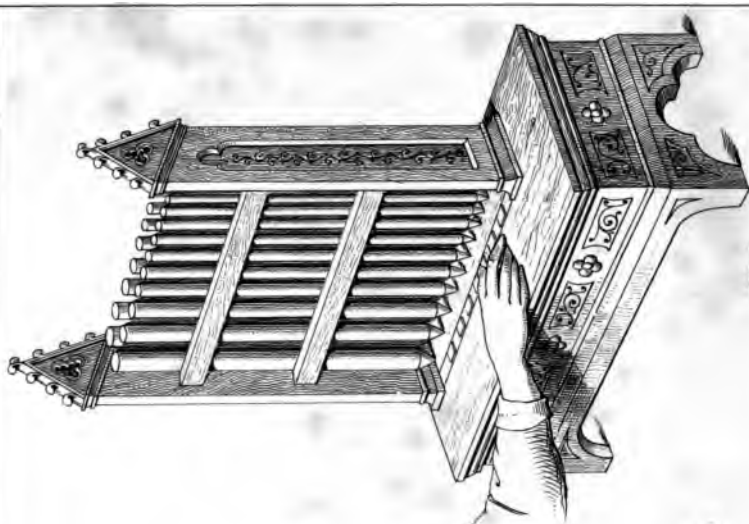
EXAMPLES OF ANTIENT ORGANS.



Nº 1.



Nº 2.



Nº 3.

G. E. Street, Architect.

- Nº 1. From a Fresco by Giotto in Santa Croce, Florence.
 . 2. From a Fresco by Andrea Orcagna in Santa Maria Novella, Florence.
 . 3. From a Picture by A. Orcagna in the Academy, Florence.

J. R. Jobbins.



PRACTICAL HINTS RESPECTING O R G A N S.

CHAPTER I.

" At last divine Cecilia came,
Inventress of the vocal frame ;
The sweet enthusiast, from her sacred store,
Enlarg'd the former narrow bounds
And added length to solemn sounds,
With Nature's mother-wit, and arts unknown before."

DRYDEN.



SCHOOLMASTERS and clergymen are often thought somewhat disagreeable members of society, because from professional habit they are apt to ask questions which perhaps the persons they address, not having the privilege to be under their tuition, have neither the ability nor the inclination to answer. The annoyance of such questions will, I suppose, be much lessened if the interrogators will refrain from exposing, by insisting upon an express answer, the ignorance of others on points which they themselves have specially studied, and will proceed to answer their own questions for general information. Although, moreover, questions are to be avoided as

much as possible in general society, they are, I believe, considered quite admissible among relations and intimate friends. As therefore most persons are doubtless on good terms with themselves, I hope to overcome all difficulty by asking the questions indirectly, and requesting those who take an interest in the subject of these pages to ask themselves the following questions, and to compare the answers which, by exercising their duality of mind they obtain from themselves, with those which I have to present ready cut and dried for their consideration :—

1. What is an organ ?
2. What are its essential parts ?
3. What is its proper office ?
4. What is a stop ?
5. Which are the most essential stops ?
6. How many stops ought an organ to have where the greatest economy of space or funds is necessary ?
7. Whereabouts in the church ought an organ to be placed ?
8. How are organists and organs to be provided ?

To the first question, perhaps, it will be generally and readily answered, that “ the organ is a musical instrument, of more or less variety and power, specially suitable for use in Divine Service.” Upon this answer I have no improvement to suggest, and will pass on at once to the second question. Now I feel sure that if the majority of the unprofessional members of a congregation would fairly ask themselves what are the essential parts of an organ, they would be very much at a loss for an answer ; and if they would oblige themselves to attempt to describe an organ by its principal parts, the description

would be something to the following effect :—" The organ consists of a great piece of furniture—even in small churches larger than a bookcase or wardrobe—usually placed in a gallery at the west end of the church, or in cathedrals over the chancel-screen, with a goodly array of gilt pipes, a set of keys, and a handle to blow with." Not only can I call to mind a time when I should have been able to furnish no better description, but I have met with very fair players on the organ who had no more knowledge than is here displayed of the chief parts and the internal mechanism of the organ ; they had no notion how the sound was produced or modified, beyond knowing that the blowing handle or lever must be worked, and certain stop handles pulled out or pushed in during the playing of the instrument. Although the above description is too external and accidental to be received as an answer at all, it may be well to notice its erroneousness as well as its insufficiency. The keys, indeed, seem to be essential ; for those instruments or machines which are sometimes placed in churches without keys, but with barrels, to play the tune, are properly called not organs but grinders, (in German *Dreh-orgel*,) or Barrel-organs.*

The case, however, the pipes which generally appear to view, and the blowing handle are not essential. The upper part of the case is much better omitted, as it now frequently is, by a return to ancient practice ; the smart gilded pipes which are often ranged in the front are usually, in second or third class organs, mere dummies of wood, which not only do not help, but do

* These, when cheap, are mere street-nuisances in church ; and, when costly, they are also failures, because they delegate too much of the service of praise to machinery, and are destructive of individual devotion and expression.

much toward muffling and confusing the sound of the real pipes. The blowing handle is not essential, inasmuch as an easier and more seemly arrangement is to furnish the bellows with a treadle, to be worked in small organs by the player himself; and accordingly the name in Germany for that important but unskilled functionary whom we call the blower is *Bälgetreder*, i. e. Bellows-treader. If we were to propose the same question—what are the essential parts of an organ?—to organists who know every part of their instrument, as the seaman knows every part of his ship; to organ-builders, and others who have had leisure, inclination, and occasion to study organ-anatomy, the answer would probably be nearly the same as in Mr. Hopkins's treatise:—

“The organ, as it is usually met with in cathedrals and large churches, is divided, interiorly, into four principal parts. The chief of these divisions or departments is that styled the great organ; the others are the pedal organ, the choir organ, and the swell organ. These several departments are, in one sense, so many separate and distinct organs. This is the case so far, that each has its own sound-board, stops, clavier, &c.; but the whole of them being generally enclosed in one case (the choir organ sometimes excepted) with the different claviers so arranged as to be under the control of one performer, they are thus made to assume the appearance of one vast and comprehensive instrument. The structural portions of an organ are classed into three great divisions: namely,—(1) the machine by which the wind is collected for the production of sound, the channels through which it is conducted to the various departments of the instrument, and then redistributed among the numerous pipes of each; (2)

the mechanism by which the several departments are individually or conjointly brought into use, and their stops brought under perfect control; and (3) the sound-producing parts, namely, the pipework. These several divisions, together with the case, constitute what is known, *par excellence*, as 'The Organ.'"*

The above is, as it ought to be, a nineteenth century description of the organ, and such as might be expected from a first-rate London organist. I am quite willing to admit its value, if understood throughout with the express limitation of the opening sentence, viz., "The organ as it is usually met with in *cathedrals* and *large churches*." I must, nevertheless, protest against the fallacies which arise from forgetting this limitation, and applying the description to the organ which would properly find place in our village churches and small chancels, as well as in a song-school or private chamber. That such an application with its consequent fallacies is a real danger will be seen when it is considered that Mr. Hopkins, in no part of his book, treats the subject of small and simple organs, but leaves them undescribed; and one of his reviewers tells us that any one who has spent half-an-hour over the book must be convinced that a small organ is an absurdity, and that architects, if they would build churches worthy of the nineteenth century, must provide suitable accommodation for a large organ. What may be the capabilities of churches of the future I will not take upon me to guess; but that a large organ in any of our small village churches, in respect of cost, dimensions, and preservation, would be as great an absurdity as the large picture in the Vicar of Wakefield's kitchen, I

* Preliminary Remarks, pp. 1, 2.

need spend no words to prove. That a small organ may be, and at the present day generally is, a great absurdity, I freely admit. But, upon the same principle, small churches have often, in an architectural point of view, been very absurdly designed and built. In the beginning of the revival of Gothic architecture, about twenty years ago, when as yet was unformed the school of highly talented and highly educated church-architects, who have since arisen to assist and guide the movement, many persons who had work to do in church building and restoration were thrown upon their own necessarily imperfect resources in taste and information. Britton's "Cathedrals" was one of the earliest and best authorities, and consequently many seemed to be possessed with a notion that a parish church ought to be a miniature cathedral, and many would not rest contented with a set of plans, till they had crowded into them as many as possible of the pretty and remarkable things they could find in Britton, Rickman, Parker's Glossary, &c. till they had achieved a patchwork of prettinesses as much like a genuine Gothic design as the style of Erasmus' "Colloquies," choke full of phrases, is to the chaste and natural Latin of Cicero. Even so has it been, and still is it in organ building, as will be more fully explained below. Many are the costly and mischievous absurdities which have been perpetrated upon the supposition that an organ for an ordinary parish church must be a miniature cathedral organ, an epitome (*multum in parvo!*) of that "vast and comprehensive instrument" which is, in truth, an agglomeration of four organs. As it is now possible to obtain from many architects a simple, reverent, truthful, and satisfactory plan for a village church, entirely free from the fault of aping a cathedral, or of

needleless and incongruous ornamentation, so I trust it will, ere long, be possible to obtain from many organ-builders a specification and estimate of a simple, reverent, truthful, and satisfactory organ at a moderate expense, suited to the humblest village church. I desire to help to pioneer the way towards this desirable object, and will therefore proceed to give my own answer to this second question.

I would suggest that the essential parts of an organ are:—a set of keys, with the requisite action to carry onward the touch of the player; a bellows; a wind-trunk; a windchest; and the pipes; with sufficient framework to hold these parts together, or at least connect them in working order.*

If the organ be only of moderate size, that is, containing only 3 or 4 *stops*—a term which will be fully explained in the next Chapter—the above-named several parts may be disposed and modified in an infinite variety of ways; but this can only be satisfactorily done by a co-operation between the employers, the architect, and the organ-builder. The employers must take care not only that the organ may not exceed the forthcoming funds, but that it may really be suited to their requirements; the architect must take care that the dimensions and arrangement of the several parts harmonize with the building; for an organ ought to be as much a feature of a church as a door or window, without, however, being an architectural gimcrack, decked in every part with dandy Gothic. The organ-builder must also be continually consulted in the formation of a plan for an organ, lest the plan should interfere with the principles of good organ-building,

* See St. Cecilia organ, with details; Plate VII.

as, for instance, by an undue complication or crowding of mechanism, a leading about of wind, a muffling of pipes, &c. &c.

The next question we have before us is—What is the proper office of the organ in Divine service in ordinary parish churches? Some perhaps will say, “To ornament and relieve the service, and to make it attractive by a display of music, more or less in accordance with the house of God and the worship there offered.” As a country parson, I am not willing to receive this, or any other than the following, as a sufficient answer:—“The office of the organ, in ordinary parish churches, is to regulate and support the singing.” And here I must beg leave to quote a few words from Mr. Hullah’s valuable and practical lecture called “Music in the Parish Church:”—

“No compensation, no substitute can be found for the element of *number*. The two or three most accomplished tenors or basses in the world cannot form a chorus: nor will any number of *diapasons*, *mixtures*, or *posauns*, from the workshop of any human organ-builder, make amends for the absence of those pipes, one of which—‘the best member that he has’—it has pleased God to give to each of His creatures, wherewith to sing His praises.”

Such is the valuable testimony of one who has done as much as any man living for the popularisation of good music, both vocal and instrumental, sacred and secular. We may therefore infer that in a musical, as well as in a religious point of view, the music of a number of sufficiently trained voices is better, more important, more effective, than the music of the best and largest organ, played with the most exquisite skill, taste, and feeling. As some may think this a startling

inference, and more than is warranted by Mr. Hullah's words, I would beg to remind them that the truth of this inference must in some degree be admitted by many accomplished and enthusiastic musicians; otherwise so much pains would not have been taken to bring together so many vocalists for the late Handel celebration at the Sydenham Palace. In Germany, which has ever been pre-eminently a land of large and fine organs, the rage for some time past has not been so much for large organs as for large bands of vocalists, *Männer-Chor*, in which a great number of singers, fifty or more, sing together like the pipes of an organ, (*organizant*, to apply a mediæval word;) those who have much music and little voice doing duty as pedal pipes. If any persons still doubt the superiority of a large number of trained voices, I must beg them to treat themselves to one of the performances of the Cologne Choral Society in London; or, if they have the opportunity, to hear the genuine *Rhein Gesang*, and especially the morning service on Sundays in Cologne cathedral, at which all the chief vocalists of the place, professors and amateurs, Protestant as well as Roman Catholic, reinforce, as volunteers, the official choir. In a religious point of view, the reasons of the superiority are very clear and strong. As Mr. Hullah has hinted in his quotation from Psalm cviii. 1. P.Bk., the voice is more immediately the work and gift of God, it is also more closely connected with the individual heart and soul, and so able to express more directly and forcibly the feelings, thoughts, and homage in music as well as words, than any instrument invented and made by man, though doubtless all human wisdom and skill, science, and art, are to be referred to the same source. The possession of a reasonable soul is

the chief point of distinction between man and the lower animals; and because the voice, by its ready expression of the workings of that soul, is the chief mark of that distinction, therefore it would seem that the Psalmist calls it his "glory," and though a great instrumentalist, as well as vocalist, ranks his voice even before his favourite instruments. "My heart is fixed, O God, my heart is fixed; I will sing and give praise. Awake up, my glory; awake, lute and harp." (Psalm lvii. 8, 9.) From anatomists we further learn that the wonders of the voice-organ, which is rather equivalent to a short organ-stop of several pipes, than to a single pipe, are so great as infinitely to surpass, in delicacy and variety of powers, the wonders of the organ, or any other instrument invented by man. Perhaps it may be said, "If the powers of the human voice are so great, why have any organ at all?" To which, in some cases, I should answer—why indeed? If the clergyman, or any one under his direction has a very musical and powerful voice, an accurate ear, is a good musician, able not only to train all the available voices in the congregation, but so secure against cold and other illnesses as to be always bodily present, and able to lead the singers in Divine Service with accuracy of pitch, and tune, and time, an organ may very well be dispensed with. But we all know that such qualifications, or any approach to them, are extremely rare. Many who have a good ear, and are good musicians, have not a good voice for singing; many who have voice and ear enough cannot sing by note; many who possess all three requisites, voice, ear, and musical attainment, from want of knack or confidence, are not able to pitch and lead a tune. Hence the organ becomes generally desirable as an accessory to Divine Service, to give regularity of

pitch, and tune, and time to the singing, and to increase its variety and fulness. In this, as in many other cases, Art may properly and advantageously come in as supplementary to Nature, although it can neither properly nor advantageously supplant it in any case, especially in church, where the chief object to be aimed at is the glory of God; and where man, so far from self-glorification for the wisdom or skill of himself or his kind, should be especially careful to abase himself, as the only means of his true exaltation.

I have said thus much in support of the pre-eminence of the human voice, religiously, musically, and mechanically, because my plan for reducing the size and price of the organ, so as to bring it within reach of village congregations, rests chiefly on the principle already stated:—"That the office of the organ, in ordinary parish churches, is to direct and support the singing; and that fulness, variety, and beauty, must mainly be supplied by the well-trained voices of the choir and congregation." If this be granted, it will be possible not only to disentangle the organ, as above suggested (p. 23), from a fourfold agglomeration, and, as shown in the next Chapter, from a multitude of stops, but also to have for 10*l.*, or less, a portable organ of about 20 pipes, as from c^1 to g^2 , sufficient to play the air of a chant or tune, either in practice or in Divine Service. See Plate VII. Such an organ, if properly voiced and played, will have a clear, ringing, truthful tone, far superior to the coarse, harsh, growling, and yet muffled tone of the harmonium, and also to the thin wiry tones of the seraphine.

CHAPTER II.

" And while that the organs maden melodie
To God alone thus in hire hert song she."

Life of St. Cecilia, 2nd Nun's Tale, CHAUCER.



PURPOSELY omit all minute description of the several parts of the organ, which is already given in Mr. Hopkins's book. To those who have neither money to buy nor time to study that valuable work, it may be some consolation to be told that a few minute's inspection of a horizontal bellows in operation, and of a windchest with the front board off, especially if accompanied by a few words of *viva voce* explanation, will be better than many pages of description. To those to whom the inside of an organ is still a mystery, perhaps Plate VII, showing a very small organ with some of the details, may convey some information. About stops and pipes I must necessarily say a few words. The delusive little word stop, in its ordinary acceptance, with regard to organs, does not mean some small mechanism to affect the tone of an organ as a pedal and damper affect the tone of a pianoforte, nor the knobbed handles over or at the side of the keyboard; nor the slides in the soundboard, which, by pulling out or by pushing in again the said handles, can be made to let the wind into any particular set of pipes, or stop it off from them; but a stop, by an apparent departure from its primitive meaning, is used to signify a particular set of pipes, and, by implication, a particular set of notes.

If the compass of the manual be from C C to c³ in alt., four octaves, which is the range generally adopted in Germany, and abundantly sufficient for playing any chants or psalm and hymn tunes,* the number of pipes denoted by a single thorough stop will be 49; if, in compliance with the musical developments of the present day, the manual be extended upwards to f³ in alt., as it may be by adding five tiny pipes, with an increase of about ten shillings in cost, and four inches dimension in the soundboard and keyboard, the number of pipes contained in a thorough stop will be 54. Many stops, however, especially in sham pretentious and make-believe organs, are incomplete, half, and quarter stops. Some fancy stops are properly carried only through a portion of the manual. On the other hand, in large organs, some even of the foundation stops, as, for instance, the diapasons, are doubled, and some of the fancy stops consist of several ranks. Hence it comes that, for the sake of producing a fine musical instrument, in obedience to the suggestions of tip-top musical professors, in compliance with the fancies of the several members, musical and non-musical, of an organ committee, the fancies of friends musically mad, who are usually appealed to as first-rate authorities on such occasions, and the wishes of the organist, stops are so multiplied that the number of pipes, in what is now called a large organ, becomes quite prodigious. The organ at Breslau contains 4700 pipes; but English organ-builders are not outdone by the great German artists in the number of their pipes; and when the Germans want a larger organ than any they have already (*Ungeheuer gross*) they may yet come to us. An organ has indeed been lately put up at Ulm, of 7000 pipes,†

* See Hopkins, p. 205.

† See Builder.

which is said to be larger than any other in Germany; but in England we can already boast a yet larger organ previously erected, in St. George's Hall, Liverpool, containing 8000 pipes.

From Mr. Hopkins we learn that stops are often multiplied only to the increase of din. It is equally certain that sounds may be so opposed as to hush one another.* But, supposing the money well spent on one of these very large organs, supposing the stops well selected and well combined, supposing the vast complication of mechanism well executed, there are a few questions which we may naturally and usefully raise. How often are all the stops in tune? How many of the individual pipes, on an average, are grievously out of tune, or unavailable, through some defect in one of the many pieces of mechanism connected with each key of the manuals and pedale? Surely, the organist must not unfrequently be obliged to use comparatively a small part of the instrument, and to mind his ps and qs so as to avoid touching those parts which, from some accidental derangement, would produce only discord. What may be the cost of tuning such an organ? What may be the danger of mischief and derangement when the instrument is meddled with by any one else than the builder and the particular workmen employed at its first erection? Considering how largely glue is necessarily used in every part of the organ, what must be the weekly amount of injury from damp alone, except in very dry and well-ventilated situations?

Dr. Watts said of the human body—

“Strange! that a harp of thousand strings
Should keep in tune so long.”†

If he had lived in these days, and had learned with

* See Appendix.

† Hymns, Bk. ii. 19.

other non-conformists, in Scotland as well as England, to overcome all prejudices against organs, he would probably have used for his illustration, instead of the harp, the organ, which is now become, in many instances, so amazing, multitudinous, and exquisite a machine that it requires some effort of a reflecting mind to realize, in thought, that the human body is still a machine infinitely more amazing, multitudinous, and exquisite.

Every man of progress, even if only semi-musical, must feel an interest in the great triumph of mechanical art and musical science exhibited by a large and really good organ; and every devout member of the Church of England must rejoice at the successful erection of such an organ, in a cathedral or very large church, where are provided not only ample space, but ample funds to defray the first cost and the future maintenance of the instrument, where a sufficient stipend is provided to secure an organist who will be above abusing the instrument for the purposes of display—such as electrifying the congregation by crashing and thundering immediately after a scarcely audible piping—and, lastly, when the presence of such an instrument will be warranted by a throng of worshippers, and its powers balanced by a host of fingers, sufficiently trained to sing together with one another and the organ—fully, freely, and heartily in the community of real worship. Such cases must necessarily be few; and I think all religious persons, upon a little consideration, must perceive, that, at the present time, there is a general tendency to a mischievous extravagance in organs, which, in many cases, seems connected with the Babel-like spirit which aspires after monsters of all kinds—such as a Trans-atlantic telegraph, a Leviathan ship, &c.—but

in others seems to be the result of well-meant though mistaken munificence. It is, surely, a deplorable circumstance when a taste for an unnecessarily large organ causes a more scanty provision of the other more essential requisites for Divine worship and the ministrations of religion. If the communion-table, the chancel, the choir, the font, and the stipend for a minister be beggarly, then, assuredly, a gorgeous organ of great variety and power is only as a tinkling cymbal sounding forth the lack of piety and judgment in the congregation or its leaders. Money for an organ or a ring of bells can always be obtained more generally and readily than for higher purposes. Not only are bazaars specially available, but even the semi-religious or irreligious are willing to give in such a case. But supposing all the essentials of Divine service and the ministrations of religion duly cared for, is there not great danger in a really fine organ? If the congregation be poor and rude, it will present a standard of musical attainment up to which they cannot possibly be educated; they will have no sympathy with it, but rather dislike it, as in the Great Rebellion the organs were specially attacked by the rabble. If it be highly appreciated by any, may they not, while listening to its vast variety of tones, be indulging a musical taste rather than worshipping, or worshipping man's wisdom and musical skill rather than the infinitely wise Creator? But, in the case of an average congregation, who may be presumed to be neither highly musical nor greatly the reverse, a fine organ may be a hinderance to general and hearty worship. Even those who can sing and will sing, and who, perhaps, if opportunity has been afforded, have taken some pains to practise for singing in church, when the organ strikes up not merely with plain foundation stops,

such as the *Diapasons*, *Principal*, *Fifteenth*, but with such fancy stops as *Vox Humana*, *Voix Celeste*, &c. &c. many are abashed, and prefer listening and criticising to singing and worshipping. Hence it comes that the fine organ, with its player and blower, does the service, to which people come as to a musical treat, with suitable dress and suitable thoughts, as a Sunday equivalent for opera, concert, and drawing-room performances.

Surely all members of the Church of England ought strenuously to oppose every attempt or unconscious approach towards turning the house of prayer into a music-hall. It is some grief to a Christian mind to see such immense sums as are expended in exhibitions, music-halls, and monster-organs, lavished upon the shrines of science, art, music, and pleasure, when the most urgent appeals of religion are either feebly responded to or rejected; but the sketches which have appeared in the illustrated papers of such vast music-halls as that projected for Piccadilly, with a magnificent organ enthroned above a grand flight of steps, like the presiding deity of a Pagan temple, afford some consolation when it is considered that such schemes, if carried into operation, must help to impress upon all the distinction between sacred and secular or profane music—between a sacred and a secular organ, a musical service in church and a musical performance elsewhere. Thus we may hope that our churches will be more clear of secular music and those who can attend to nothing better; so that more room and quiet may remain for those, whether rich, or poor, or middling, who desire to worship in spirit and in truth.

CHAPTER III.

"EVEN things without life giving sound, whether pipe or harp, except they give a distinction in the sounds, how shall it be known what is piped or harped?"—I COR. xiv. 7.



THE fifth and sixth questions are, Which are the most essential stops, and, How many stops ought an organ to have where the greatest economy of space or funds is necessary? To the fifth question the best answer I can give from experience, with reference merely to village organs, is the following list of foundation stops, as they are called, because they supply the ground tone of organs, together with the quality of each. The length is given of the longest and the shortest pipe, from the mouth to the top; but the relative sizes of the pipes of each of the stops here named will be best understood from Plate IV. and the description, p. 6.

Open Diapason (metal) C C, 8 ft.—c³ in alt. 4 in.

Quality, depth, strength, grandeur, solemnity.

Stopped Diapason (wood), C C, 4 ft.—c³ in alt. 2 in.

Quality, softness, mellowness.

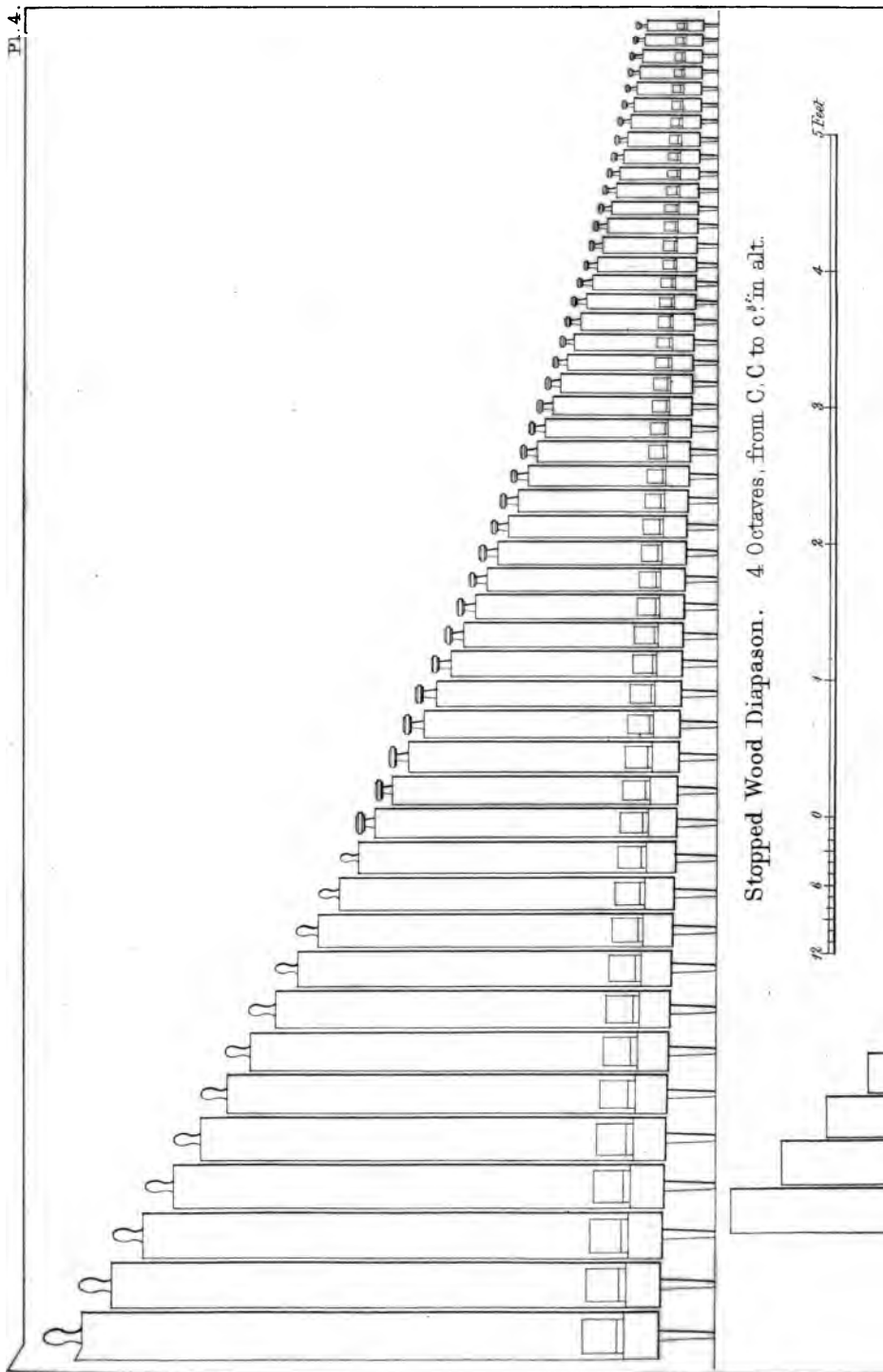
Principal (metal), C C, 4 ft.—c³ in alt. 2 in.

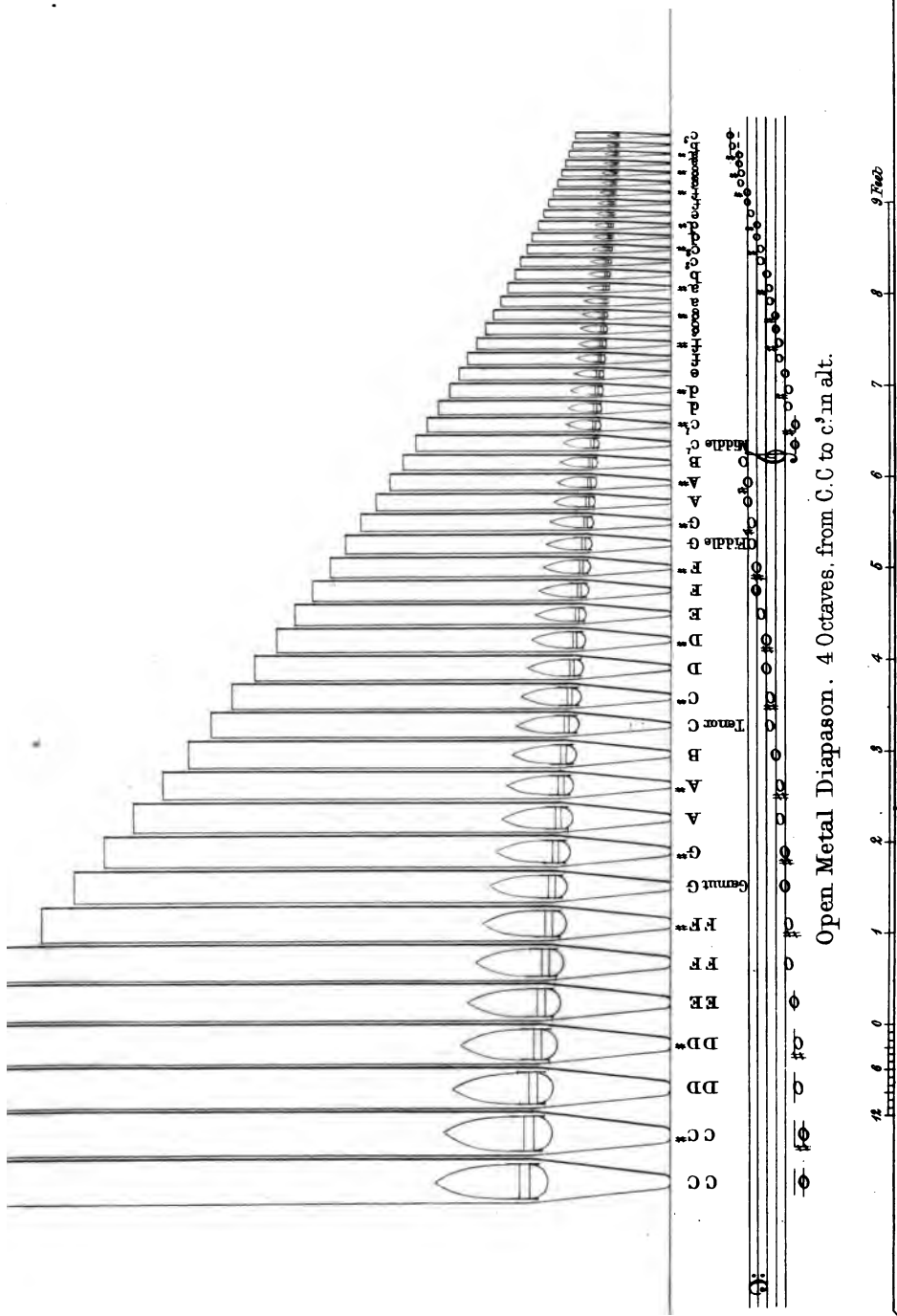
Quality, brilliancy.

Fifteenth (metal), C C, 4 ft.—c³ in alt. 1 in.

Quality, brilliancy.

In the case of a very small building, it would be well to substitute a Dulciana Principal for the common Principal, which would be somewhat too hard and loud. The Fifteenth is a very small and shrill stop, which





would only be required in rather a large village church.

The most common stops, after the above-named, are,

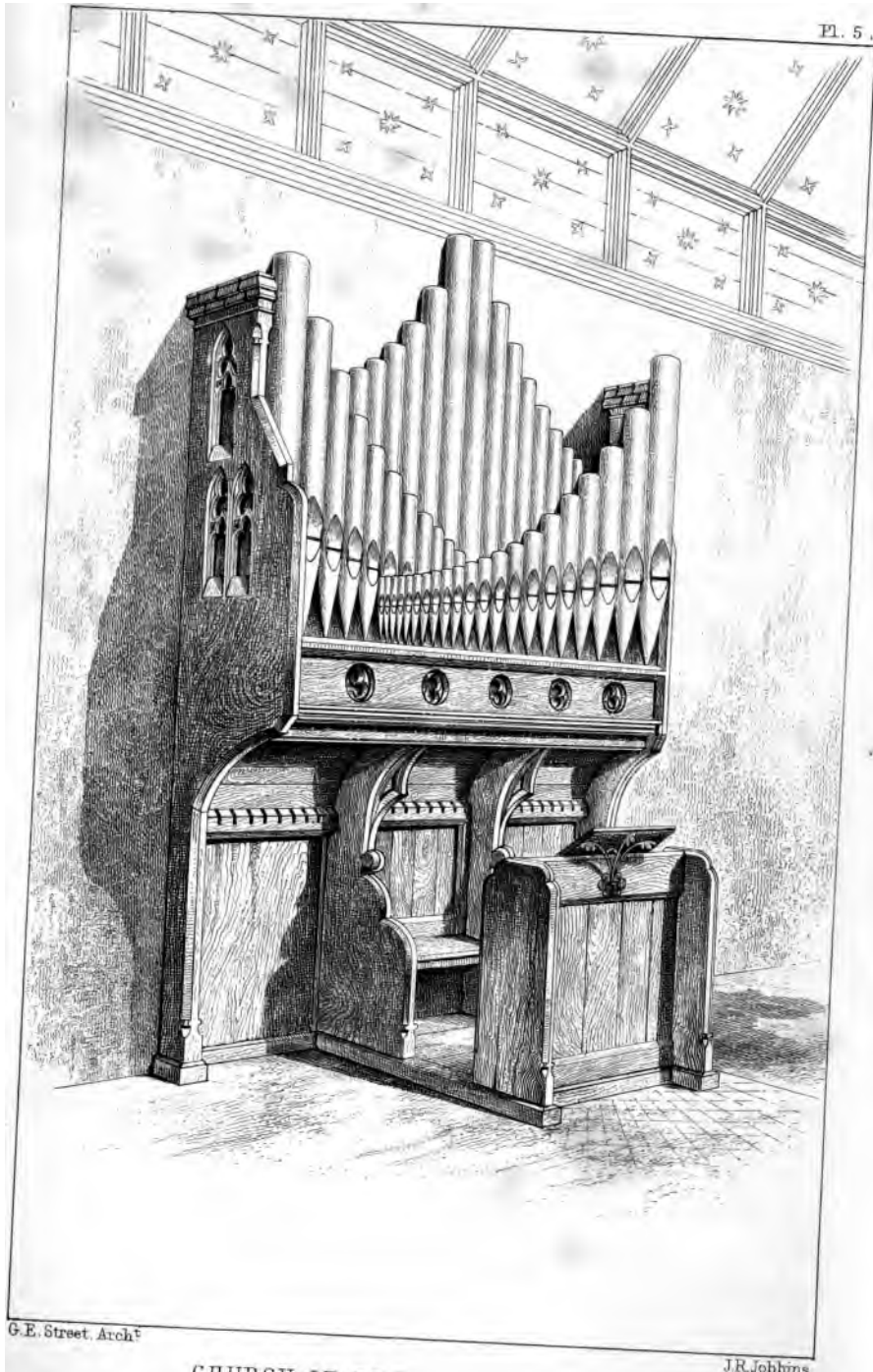
Stopped Flute (wood), C C, 2 ft.—c³ in alt. 1 in.

Dulciana (metal), C C, 8 ft.—c³ in alt. 4 in., but, generally, the longest metal pipe, Tenor C, is 4 ft., the Stopped Diapason being used for the bass, the C C pipe of which is 4 ft.

The names are descriptive of the quality of tone, the Flute being soft and fluty, the Dulciana sweet, but thin and reedy. How many stops are necessary? Common sense may help us a little by suggesting that "Few and good is better than many and indifferent;" "Enough is as good as a feast, and sometimes better;" and, "It is possible to have too much of a good thing." A bushel of flour, in being mixed into dough for bread, may be made to rise with a teaspoonful of yeast; but this is not enough, except by peculiar management. In Yorkshire, where every housewife bakes once or twice in the week, and makes no mystery of it, they put in a moderate quantity of yeast, and never have bad bread. In the Southern counties of England, where the making and baking of bread is regarded as a rare mystery, cooks put in far too much yeast, and generally produce heavy and bitter bread. This may be applied to organ-building in more ways than one. One stop of forty-nine pipes may be made sufficient to direct and support the singing of a large village congregation; but organ-devisers and organ-builders seem, generally, to think they can never put in too many stops. Again, the best material for organ-pipes is an alloy, three-fourths tin and one-fourth lead, which is about the usual proportion in Germany and France. A small quantity of lead is good; it renders the metal less soluble by heat and more easy to

be foldered, and also gives softness and fulness to the tone. Pure tin, besides being needlessly expensive and difficult to folder, has a tendency to be hard and piercing in sound, and is, therefore, only used for front pipes, for the sake of appearance. It seems contrary to the truthful principle of Christian architecture to make the front pipes different from the others, and, therefore, if three-fourths tin and one-fourth lead be not smart enough in appearance, the proportions might be four-fifths tin and one-fifth lead, which are the proportion of the best pipes made by Stolz and Schaaf, the eminent organ-builders of Paris, and give a very good silver-like appearance, as may be seen in the chancel-organ in St. Thomas's church, Oxford, built by Hall, of Upton Scudamore, the metal pipes being made of the last-mentioned proportions by Violette of Camden Town. Now those who make cheap organs and pipes in England, like heavy-handed cooks, usually reverse the proportions, putting in three times too much lead. When, by putting in too much lead, using an undue preponderance of wooden pipes, packing the pipes too closely together and too deep in file, and shutting up all in a box, they have unduly flattened the tone of an organ, they are obliged to put in a number of shrill stops to squeak it up again.

The almost universal practice heretofore has been to put as many stops into an organ as the allotted space and funds would allow. The employers have been anxious to get as much as possible for the money; the organ-builder has been ready to multiply stops, not only because every additional stop—especially if of cheap material—is an additional item of profit, but because desirous of producing an instrument that would make as much show as possible for the money, and be



G.E. Street, Arch^t

J.R. Jobbins

CHURCH OF ST THOMAS, OXFORD.
Chancel Organ.

pleasing to the general taste. Consequently, in organs, both large and small, the stops have not only been less complete than they should have been, but the pipes have been so crowded together as not to have proper speaking-room; and this, together with low sound-boards and enclosing-cases, has caused the sound of otherwise sweet-toned organs to be as confused as a bee in a bottle or the wretched barrel-organs of the Savoyards, instead of the clear ringing sound afforded by an organ well-constructed and well-placed, with pipes of good metal so arranged as to have ample freedom of speech.

When the proposed site well affords 8 ft. extension of front by 1 ft. 6 in. projection from back to front, or 6 ft. by 2 ft., and, where the funds amount to about 70*l.*, it may be well to have the following contents:

Open Diapason, from Tenor C to c^3 in alt.

Stopped Diapason, } throughout from C C to
Principal, } c^3 in alt.

as in the organs built by Mr. Hall, of Upton Scudamore, for St. Thomas's church in Oxford, and for West Pennard church, Somerset. If more room can be allowed and plenty of height, the Open Diapason can, with the addition of about 10*l.* to the expense, be carried throughout from C C to c^3 in alt., as in the chancel-organ in Cuddesdon parish church. If the space be 6 ft. by 1 ft. 6 in., the contents may be:

Stopped Diapason, C C to c^3 in alt.

Open Diapason, from Tenor C to c^3 in alt., as in an organ supplied from Upton Scudamore to Llangynido in Wales. Or,

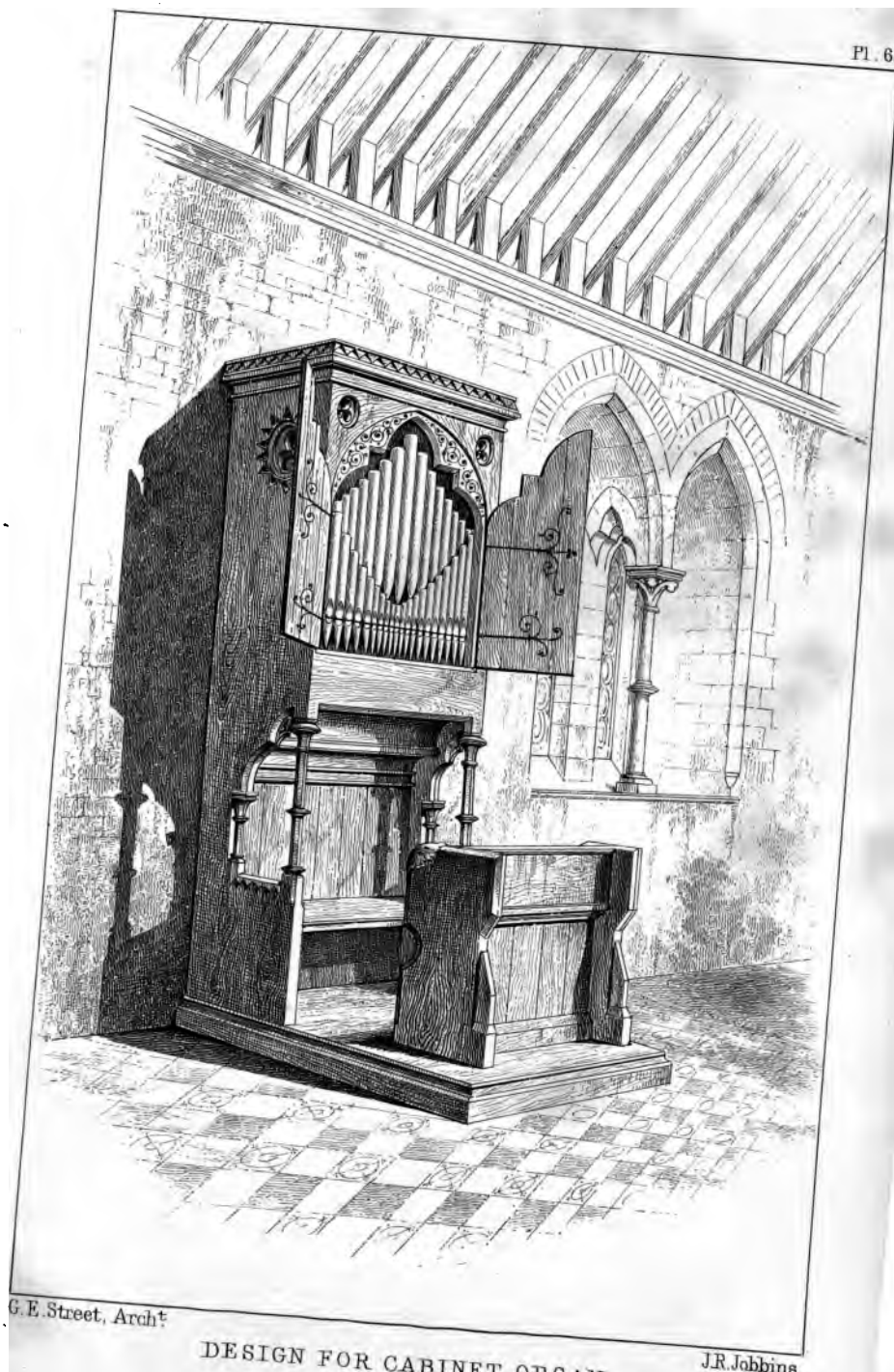
Stopped Diapason, } throughout from C C
Dulciana Principal, } to c^3 in alt.

as in the organs built by Mr. Hall for the chapel of

the Theological College at Cuddeſdon, and the little church of Charlton, in Wantage pariſh.

If only 4 ft. by 1 ft. 3 in. can be allowed, it will be poſſible to have an organ of only one ſtop, the Open Diapaſon, infinitely more effective and ſatisfactory than a Harmonium, Seraphine, Concertina, &c., as in the firſt ſmall chancel-organ, on improved principles, which was built by Mr. Hall, at the beginning of the year 1856, for the church at Upton Scudamore. The price of the three laſt-named organs was 40*l.*, not including any charge for carriage, putting up, and tuning, which uſually amounts to 5*l.*

The organs at St. Thomas's, Oxford, Weſt Pennard, Cuddeſdon, Charlton near Wantage, Upton Scudamore, and in other inſtances, are hanging organs; that is to ſay, the caſes are fixed up againſt the wall by iron bolts yoted into the ſtone-work. The caſe for the cabinet-organ (p. 6), and others, is made to ſtand independently. A very compact organ of the detached kind has alſo been made, with a caſe imitating the architectural details of that of St. Thomas's church in Oxford, but with the ordinary key-board; contents, Open Diapaſon from Gamut G to c³ in alt., continued down to CC in ſtopped wooden Diapaſon: extension of front 4 ft. 6 in.; depth from front to back, at the level of the ſoundboard, 1 ft. 6 in., increaſed at the baſe to 2 ft., for ſtability and to receive the bellows; price, in cedar caſe, 37*l.* This is called the Douglas organ, becauſe the firſt ſpecimen was prepared by Mr. Hall in conſequence of a letter of inquiry received by him from the late Captain Douglas, Commandant of the Palace Guard at Delhi. Although it has the ſeven loweſt pipes, in the baſs, Stopped Diapaſon of wood, and the remainder Open Diapaſon of metal, it can only be ſaid



G.E. Street, Archt

DESIGN FOR CABINET ORGAN.

J.R. Jobbins



to have one stop. I am aware that an organ of one stop is so much in the opposite extreme to the present epidemic tendency to multitudinous and agglomerative extravagance in organs, that I must beg to allege what I can in support of its reasonableness. Raphael represents St. Cecilia with an organ of seven pipes; and Lucas Van Leyden (A.D. 1523), with an organ of eighteen pipes: surely then the "mingled world of sound," ascribed by the poet Collins to St. Cecilia, is a libel; although, as applied to many modern organs, it is a true bill.* The Gamut of Guido Aretinas, in the tenth century, who invented the "*ut, re, mi, fa, sol, la, si*," which have been so effectually used by Wilhem and Hullah in our own day, began with what from his time to this is called the Gamut G, and extended only to two octaves and a minor seventh; surely, then, four octaves is a great extension without having several stops to each note. Although large organs would appear, by Dom Bedos's work, to have been in vogue in the eighteenth century, we have every reason to believe that in the thirteenth and fourteenth centuries, the architecture of which we chiefly imitate, they were very simple, and, probably, nothing larger than regals, or portable organs, barely sufficient to give out and sustain the melody, was used in village churches, as we find in them no remains of organs, or marks of their having been fixed. A pianoforte has only one set of notes, and is therefore an instrument of only one stop. Why then must we have such an immense variety in the organ? Paganini's performance on one string was so varied and beautiful as to be the delight and

* See extract on title-page, and the quotation from Chaucer, p. 28.

wonder of the musical world. One stop admits of much more variety, by playing fuller or thinner, than might be supposed. Although in reading the service there may be too little life and expression on the one hand, so, on the other, there may be too much expression. Most devout persons are annoyed and disturbed by a very oratorical and impassioned manner of reading the service. The best rule for offering the prayers seems to be that given by the late Mr. Simeon, of Cambridge, when consulted by a young man on this point,—“The best rule is to pray them.” So in reading the lessons, I suppose, it will be generally allowed that they ought to be read clearly, distinctly, and reverently, with just so much expression as would be used by a man of good utterance, fully possessed with the meaning and importance of the words, but without any great variety of modulation. Where the greatest economy of space and funds is required, the soft Stopped Diapason stop is not so necessary as might perhaps be supposed, because the organ will almost always be accompanied by the voices, which will in some measure subdue the tone, and therefore a loud stop must be chiefly used in order to be distinctly heard. A clergyman, when leading the devotions of the people, instead of using low or whispering tones, is ordinarily obliged to keep up his voice and avoid dropping it, in order that he may be heard by all the congregation. Hence, with due care on the part of the player, the Open Diapason, though alone, will not be found too loud or out-spoken. In the fingering, expression ought surely not to depend on the fingers and feet of the organist, and on such mechanical contrivances as swell, couplers, &c. so much as on the hearts and voices of the choir and congregation. With all due deference to the

opinions of my betters in authority and musical knowledge, I would submit that great and varied effects, striking contrasts and elaborate execution, however admirable, occasionally, in the case of a secular organ or pianoforte, are most undesirable, even if they could be attained, in the organ of a village church. If an organist has a large number of children packed on each side of the organ, screaming in discord, or singing flat, I suppose he has no alternative but to use strongly the shrill stops, Principal and Fifteenth, to overcome the discord or raise the pitch; but I presume that most musicians will agree that, if pitch and tune can be accurately preserved, the less the voices are covered by the instrument the better. A voice may be readily overcome or drowned by sounds above it, or in unison with it; but sounds below it may serve to throw it out, as it were, into relief, and so to set off and increase any beauty it may possess. So I am inclined to hope, from more than a year's experience of an organ containing only the metal Open Diapason well placed, that this one stop, combining with the bass and tenor voices of the choir and congregation, which have the effect of a Stopped Diapason, supports, without obscuring, the shrill voices of the choir-boys and the women. If this theory be correct, such an organ produces, in some degree, the effect of three stops.

Open Diapason	Artificial.
Stopped Diapason, } Natural.
Principal }	

It is quite a mistake to suppose that many stops are required to give power to an organ, in the ordinary unprofessional meaning of the word. One stop, the Open Diapason, if of good full scale, that is, of sufficient diameter, and also of sufficient thickness of good

metal, and advantageously placed for the transmission of sound and resonance, may be made to shake a village church. I may also mention that Herr Edmund Schulze—one of the most active partners of the eminent organ-building firm of Schulze and Sons, of Paulinzelle, near Erfurt, who are engaged to build the magnificent organ for Doncaster church—inspected the Upton Scudamore organ when in England, in January, 1857, and did not consider that the Diapason stop alone involved any absurdity. He appeared quite willing to build an organ of two stops, and has actually sent in an estimate for an organ, in England, of only four stops. He further assured me that, in Germany, he has always professed to supply the smallest as well as the largest organs, and that in a very large German church he had found, by actual trial, an organ of five stops to be amply sufficient to direct and support the singing.

The Upton Scudamore organ has given general satisfaction, both in and out of the parish; but I have not yet had the pleasure of submitting its effect, as combined with the voices of a country choir and congregation, to any high musical authority, because such authorities are not often to be met with in the country. I would appeal, however, to any one's own ears as to the effect of the Open or Stopped Diapason alone, or together, or combined with the Principal; and I wish, in the matter of organs for village churches, the clergyman, churchwardens, and chief parishioners, would trust more to their own ears, and less implicitly to those of professed musicians; which seems but reasonable, inasmuch as the congregation for which the organ is intended will not be composed chiefly of highly accomplished musicians, but, in all probability, of a few

musical, and many semi-musical persons. Some time after the completion of the Upton Scudamore organ, I went to the church of St. Mary Magdalene, Munster Square, London, and after service, by the permission of the clergyman, the organist was kind enough to sound for me different parts of the organ, which contains upwards of sixteen stops—built, I believe, by Messrs. Gray and Davison, at a cost of about 500*l.*, and placed on corbels at the east end of the south aisle of the nave, after the design of the late Mr. Carpenter, architect. The Open Diapason is a very fine one, said to be of pure tin, and is advantageously placed. My impression was, as in listening to other good Open Diapasons well placed, that it contained almost all the strength, grandeur, and beauty of the instrument; and I could not help thinking that 400*l.* might well have been saved by placing that fine Open Diapason with Stopped Diapason, Principal, and Fifteenth, or Flute, in the chancel, where it would have combined better and more closely with the shrill voices of the choir-boys, which, in the week-day service at least, appeared too piercing and distinct from the organ. I only submit this for the consideration of those qualified to judge.

The point I am anxious to press upon the attention of all interested in organs for village churches and small chancels is, that they should try, from the testimony of their own ears,* to understand the value of a good Open Diapason well placed, and also the relative value of the other usual stops, viz. Stopped Diapason, Principal, Fifteenth, Flute, and Dulciana.

* This is necessary for the cheapening, as well as for the simplification, of organs. The cost of musical advice is commonly ten per cent. See Appendix.

CHAPTER IV.

“ There let the pealing organ blow
 To the full-voiced choir below
 In service high, and anthems clear,
 As may with sweetness, through mine ear,
 Dissolve me into ecstasies,
 And bring all heav’n before mine eyes.”

MILTON’S *Il Penseroso*.

“ The rescue of this noble instrument from the holes and corners to which modern Ecclesiologists have oftentimes assigned it, is part of our creed.”—DR. RIMBAULT, *Pref. to Hist. of Organ*, p. xxvi.



IN what part of the church ought the organ to be placed? From Archæological precedent, as well as personal experience, I answer, “ Above and towards the east end of the stalls.” The organ will thus be well heard by both sides of the choir, it will direct and support their voices, and the organ and choir together will direct and support the voices of the congregation. Dr. Rimbault* has carefully collected authorities showing that “ in the mediæval ages this instrument was placed on one side of the choir, a position which seems to have been universal throughout Europe.” The preponderance of English precedent is

* *Hist. of Organ*, p. 60 et seq.

in favour of the north side of the choir. The old organs at Westminster abbey and at Lincoln cathedral were on the north side of the choir, over the stalls. At the cathedrals of York and Winchester the organ was placed on the north side of the choir by the express command of King Charles the First; and the reason given by the king was, that, placed on the screen which divides the choir from the nave, the organ was an impediment in viewing the interior of the church. To this reason it might be added, that, if the naves of our cathedrals were to be rescued from their present degradation of being mere lobbies to the choir, and galleries of sculpture, so as to be used for a congregation of real worshippers, the women on the north side and the men on the south, the practised singers of each sex being placed in the easternmost rows, the choir filled by clergy and singing men and boys, then the organ, at the intersection of nave and chancel, with its solid screen, would be as insufferable an obstruction to the community of worship in our cathedrals as it would be in our parish churches. Although a central position may not be bad for the transmission of the sound of the organ as a musical instrument to the ears of persons promenading in the extremities of the building, the intervention of the instrument between the vocal staff and the audience is acknowledged to be musically bad.

In the restoration of Ely cathedral the organ has been placed in the ancient and reasonable position, above the choir on the north side, by Mr. Scott the architect and Mr. Hill the organ-builder, with the best effects, say great authorities, both architectural and musical. The view given of the organ and choir of Ely in the *Illustrated London News* was a great help to me in placing the one-stop organ on the north side of the

little chancel of Upton Scudamore. If the arrangement was good, architecturally, musically, and devotionally, in a glorious cathedral, why might it not be applied, observing due proportion, to a poor little village church, consecrated to the same great object of Divine worship? If any particular kind of school-method works well in the National Society's Central School at Westminster, it may be beneficially extended, so far as applicable to a village-school of thirty children, and may not only be tried in the first class, but also carried down, so far as applicable, to the lowest class, without, however, bothering the poor little things with a *multum in parvo*. I did not go to the eminent organ-builder employed at Ely, and ask him how much of that organ he could give me for forty pounds, but I consulted with our own village organ-builder, Mr. Hall, as to the smallest possible amount of organ that would be sufficient to direct and support the singing, and, with his help, I laid a skeleton plan and model before the architect Mr. Street. The result is, we have, for the above small sum, a chancel-organ which is perfectly satisfactory both in sound and appearance, so far as we are able to judge. It may be found that the metal Open Diapason alone, even with every care to make it *αὐταρκής*, or sufficient in itself, is too little organ for a village church; but I feel quite sure that I have, as King Henry the Eighth said, "got the right sow by the ear," in proposing to have as few stops as may be, and to make the most of the stop or stops used, by good materials, construction and workmanship, and good acoustic position. Mr. Hopkins has a valuable chapter (xxxii) on the situation of the organ, which should be read by all who wish to know the reasons for and against the several assignable situations

and the acoustic circumstances which affect the sound of organs. The chief points to be noticed are, that Mr. Hopkins considers the chancel or a chancel chapel a good situation for an organ on musical principles, but seems to give the preference to the west end for a large organ capable of great musical effects. "In recent times," he says, "the west end of a parish church, as the position for an organ, has been strongly objected to, particularly where there is a choir; and there is no doubt that a much better musical effect results from the choir and organ being near to each other, as a more united effect is produced in a concert-room by the band and fingers being together."* "If the organ be placed at the east end of an aisle or a chancel chapel, it is necessary, 1. that the ground should be of wood and hollow; 2. that the soundboard should be kept as high as possible; 3. that there should be a good amount of clear space over the organ; and 4. that as much ground space as possible should be allowed for the organ. . . If the mouths of the pipes generally can be kept as much above the level of the vocal choir as those of the choir are above the level of the congregation, it will be so much the better both for fingers and organ."† The only objection alleged by musicians against putting the organ in the chancel rather than in a side chamber is want of room; and, therefore, those who approve of the chancel position musically, frequently propose to divide the organ, and place half on each side, which is the only way of stowing away a large agglomerative fourfold organ, except in a very large chancel. The objections against so dividing organs are, that it complicates the mechanism, increases the expense, and makes

* The Organ, p. 226.

† Ibid. p. 228.

the touch heavy. If one, two, three, or four stops be sufficient for a village church or chancel, it will be unnecessary so to divide the organ; but it will be important that architects and others should refrain from cutting up every piece of blank wall by the insertion of windows and other architectural features, and should leave from four to eight feet, or, in a large church, more, on the north wall, rather to the east of the stalls, for the reception of an organ. Organ chambers, as usually constructed, that is, with low roof and a low arch into the church, are follies; they deaden, flatten, swallow up, and confuse the sound, making a good organ sound worse than an inferior one better placed.

I must again beg leave to quote some remarks bearing on this point from Mr. Hullah's valuable Lecture, "Music in the Parish Church," (p. 21.)

"I have said already, that I consider a choir to be as necessary in a parish church as in a cathedral or in a college chapel, but that its composition and discipline must be of another kind. In the first place, it is desirable—often inevitable—that it should consist of non-professional or (to speak plainly) unpaid members. Where are these to be found? I answer that in almost every congregation the scattered elements, the *disjecta membra*, of a small choir, already exist—though, perhaps, unknown to one another, and almost as much so, as such, to themselves; and that these could, in ordinary cases, be got together, and into working shape, in a few weeks, or even days. Also, that in every congregation the latent elements, the raw material, for a large choir, exist also, which might be rendered available, under the least favourable circumstances, within twelve months."

"And here we shall be met by a question which

demands an answer; not because it is a reasonable question, but because it is a common one. Why cannot those who are able and willing to sing, being provided with proper part-books, use them while occupying their ordinary places in church? Why, in fact, need they be together? The answer is simple. The singing an individual part without co-operation, in the midst of persons singing other parts, or, worse still, singing no part in particular, or, worse still, not singing at all, but staring impertinently at those who do, is an act demanding an amount of musical skill and moral courage that it is vain to expect, in the present state of music among us, from the average members of a congregation; and which, notwithstanding repeated attempts, has not been proved to be practicable. The adoption of the old practice of placing the men on one side of the church, and the women on the other, would be some help to those of a congregation who could take part in the music of the service; but even this, without the subsequent division of the two kinds of voices in either sex, would not work; and if this subdivision were made, it would bring us back to the plan with which we set out,—the formation of a choir, which, I repeat, is indispensable.”

“Where, then, is the choir to be placed? Assuredly in the situation assigned to it from time immemorial, at the east end of the church—half on the north, half on the south side. Where, from the small size of the church, or the numbers of the choir, this is impossible, a position as little remote from the chancel as may be, should be assigned to it. In cruciform churches the transepts would, for many reasons, be the best place in every respect. One thing, at all events, is absolutely necessary to the success of the plan I have to recommend—

the deposition of the choir from the west gallery, a place liable to inconveniences (not to use a stronger term) so many, so serious, and so notorious, that I need not do more than allude to them. Some inconvenience may result from the separation of the choir from the organ. This often admits of a very simple remedy—the removal of the organ. But if that cannot be done, any inconvenience, any sacrifice of mere musical effect, must be made rather than perpetuate the evils of the singing gallery.”

The above suggestions of an accomplished musician I cordially accept, and wish they could be generally accepted by the Church of England; but I cannot help feeling strong objections, on the ground of expediency and general propriety, as well as of Scriptural authority and ecclesiastical precedent, when Mr. Hullah goes on to propose to put women in the chancel. I would submit that every object of having the female sopranos and contraltos together, and near the choir, would be answered by placing all the women who could sing and practise just outside the chancel, in the easternmost places, on their own north side of the nave. Although the beauty of the singing must mainly depend upon the number of women's voices, blended in the general tide of song, yet, to pick out the best songstresses, and place them in conspicuous profile as express leaders of the singing, would surely be against the spirit of St. Paul's words:—"Let your women keep silence in the churches: for it is not permitted unto them to speak," &c. And again,—“It is a shame for women to speak in the church.” (1 Cor. xiv. 34, 35. Compare 1 Tim. ii. 11, 12.)

If I could hope that the question of a female share in the occupancy of the chancel would be left to the

unbiased decision of the Christian women of England, I would not spend a word in arguing the point, because I am fully persuaded that such a share in the occupancy would neither be agreeable to their feelings or judgment; their answer to such a proposal would either be a reference to the words of St. Paul already quoted, or to the same effect as the sentiment recorded by Herodotus (Clio i. 8), Πάλαι τὰ καλὰ ἀνθρώποισι ἐξεύρηται, ἐκ τῶν μανθάνειν δεῖ, that is, "Of old have been discovered the rules of propriety by which we ought to be guided." But it is to be feared that, if Mr. Hullah's views respecting female choristers are attempted to be carried out, in many cases, not only will school-girls be placed in the chancel, in spite of their blushes at their first few appearances in that unwonted and conspicuous place, but also that grown up women, of the higher as well as of the lower classes, may be persuaded to overcome their scruples, in deference to the judgment of others who mistake change for progress, or are in haste to do despite to a tradition before they have given themselves time to reflect how deeply it may be founded in the principles of reason and propriety. People will not realise, and remember as they should, the distinctions, as well as the agreements, between musical performances and musical worship. Scientific reason and common sense ought to be exercised in the arrangements for each; but with the continual remembrance of the difference of the place, and the object to be aimed at. In a concert, where the object is not necessarily religious in any degree, but refined and pleasurable recreation, a lady who belongs to the singing profession may present herself in the face of a large audience, to sing a solo or a part, bonnetless and capless, in a low dress of pink, blue, white, yellow, or any other colour,

without any infringement of the ordinary notions of propriety. In church, on the contrary, where homage to God alone is the chief object, the smallest degree of individual female exhibition would probably be not less painful to the individual herself than offensive to the general sense of the congregation. The objection against placing charity-girls in the chancel with their old-fashioned bonnets or caps, and their sober, not to say often studiously-ugly uniform, would be small, compared with the case of girls and women dressed according to fashion, or their own fancy. Uniformity or regularity of colour would be unattainable. Possibly enthusiastic high church ladies might, in spite of Dr. Lushington's decision, or in triumph over its reversal, choose to dress agreeably with the vestings of the altar for the particular season, and ladies of opposite sentiments might choose to protest by a studious contrast. The extremely small bonnets prescribed by the present fashion seem scarcely sufficient to satisfy the requirements of St. Paul:—"Every woman that prayeth or prophesieth with her head uncovered, dishonoureth her head: for that is even all one as if she were shaven. For if the woman be not covered, let her also be shorn: but if it be a shame for a woman to be shorn or shaven, let her be covered. . . . Judge in yourselves: is it comely that a woman pray unto God with her head uncovered?" 1 Cor. xi. 5, 6, 13.

In the case of women placed sideways to the congregation, the insufficiency of the present bonnets would become more apparent and scandalous. A row of the variously shaped and the extremely large hats worn by some ladies, or of hats and bonnets intermixed, would, to say the least, afford an equally unedifying prospect from the nave. Veils seem to be out of

fashion, but if worn by ladies in the choir, they would necessarily be thrown back during singing. Music, as well as religion, professes to break down the barrier which severs one class from another; and, certainly, so far as it may tend to promote a kindly intercourse, without undue confusion of those lines which seem to be marked out by Divine Providence, its agency is most desirable. Nevertheless, it is to be feared that the floor-sweeping and stuffed-out dresses of ladies, in juxtaposition with the short and scant garments of the poorer women, would be a ludicrous contrast, even in the eyes of the soberminded. A moderate compliance, according to station, with ever-varying fashion, seems to be acknowledged as a duty by the most sensible women, except they be nuns or quakeresses; and probably few will deny that the dress and personal appearance of women is much more an object of attention to both sexes than that of men. I therefore allege, for the consideration of members of the Church of England generally, that the placing of the female sopranos and contraltos in the chancel would be against Scriptural authority, ecclesiastical precedent, the general sense of propriety which acknowledges, as an ornament of the female character, the shamefacedness commended in Holy Scripture,* and would moreover be distracting and unfavourable to the devotion of both choir and congregation. See Appendix.

But to return to the proper occupancy of the chancel, which I suppose to be next after the Communion-table, by the clergy, singing men and boys, and by the chancel-organ, where such exists. The reasons for such an

* "In like manner also that women adorn themselves in modest apparel, with shamefacedness and sobriety." (1 Tim. ii. 9.)

occupancy are acoustically, musically, and devotionally so strong, that it seems strange it should ever have fallen into abeyance. It was a most wise and pious contrivance of early times so to place the singers in the chancel, that their voices might not only be well heard by the congregation, and by one another, but also that they might, at the same time, be favourably situated to remember that the chief business of that holy place is to worship the Creator ; in a word, that they were to sing as fellow-worshippers with the congregation, and not as professionals.

I was reminded forcibly of the musical advantage of the choir-seats being placed so as to face north and south, chancel-wise, as it is sometimes called, when consulted some time ago by a gentleman who had taken much pains to train a village "quire," respecting a re-arrangement of seats in a west gallery. He wished that the seats should be placed in front of the organ, but chancel-wise, in order that the singers might both see and hear one another. I could not help remarking that such an arrangement might be most conveniently and readily attained, by making the "quire" a choir, and placing them with the organ in the chancel. Music and common sense, as well as the structure and position of the chancel, said yes ; but a degenerate custom, together with the shape and size of the organ, said no. I would suggest, for the consideration of architects, that perhaps the projection of the sides of the chancel-arch, as in most old churches, may have a meaning and a use. It may have been intended to screen the clergy and singing men in some degree, at the same time that it leaves full freedom for the transmission of the sound of their voices to the congregation. A chancel-screen, of which the doors would of course be open during

service, may answer a similar purpose for the boys in the foremost rows.

In any musical entertainment the vocal and instrumental staff are, as a matter of course, placed in front of the audience. Why, then, are the organ and fingers commonly placed behind the congregation? This is so irksome and unnatural an arrangement that many persons instinctively turn round towards the west, more or less, during the singing. The only reason for the aforesaid general departure from common sense and instinct are, the size and shape of the organ, the heterogeneous character of the fingers, and the danger of individual display. These objections would be removed by reducing the size of the organ, and modifying the shape, or by using a simpler organ in the chancel; selecting a more Christian choir; placing the women in the easternmost rows of the north side of the nave, facing eastwards, as already proposed, and the singing men and boys in the chancel. Thus the instrumental organ of man's invention and the vocal organ, namely, the choir, which is more immediately Divine, will combine beautifully together in the usually lofty recesses of the chancel, and pour forth through the chancel-arch a rich and mellow tide of melody and harmony, to stir the hearts and help the voices of the congregation. A chancel-organ, thus fulfilling its high and blessed office, will enable us to realise the poet's ecstasy:—

“ But oh ! what art can teach,
What human voice can reach,
The sacred organ's praise ?
Notes inspiring holy love,
Notes that wing their heavenly ways
To join the choirs above.”

DRYDEN.

I am fully aware that many chancels are abused from their proper object, and are pewed up as much as any other part of the church ; and I also know that there are still many chancels of village churches disused, frequented by frogs and such-like animals, so damp and ill-ventilated that even the clergyman thinks it a service of danger to go there on the Sunday to read the Communion Service,—a state of things that must clearly be remedied by drainage, ventilation, and repairs, before a chancel-organ can be successfully erected. The general ignorance or disregard of the fact that the chancel is the proper place both for organ and choir, as well as for the Communion-table, is registered in those churches which within the last century have been built, either without chancels, or with wretched little pretences of a chancel. As early as the reign of Queen Elizabeth, a lay impropriator, in haste to turn religious changes to his own profit, pulled down the chancel at Carisbrook, in the Isle of Wight, on the plea that it was not wanted, and built up the east end of the nave and aisle. Serious, however, as may be the obstacles to the proper arrangement of choir and organ, in many cases from the absence of a chancel, or its dampness, or previous occupation, I believe the effect of the proper arrangement, where it can be carried out, will be found practically so good as to ensure its extension eventually to all churches where, irrespectively of ecclesiological precedent or theory, there is a due care for the seemliness and earnestness of Divine worship.

CHAPTER V.

“ Full many a gem, of purest ray serene,
 The dark unfathom’d caves of Ocean bear ;
 Full many a flower is born to blush unseen,
 And waste its sweetness on the desert air.”

GRAY’S *Elegy*.



HOW are organists to be provided for the organs in village churches? If an expensive and complicated organ could be provided for every village church, it would, in most cases, be next to impossible to secure a competent organist. To play a nineteenth century organ really well is a high step in the musical profession; and the effect of a fine instrument would be utterly spoiled by an indifferent player. Organists of real merit are very inadequately paid, even in London; and if they have principle enough to resist a trading in per centage, almost forced upon them by general custom in England, they must depend upon eking out their maintenance by teaching, or some non-musical employment. In villages, generally speaking, there would be neither emolument nor sphere for a professional organist. When the schoolmaster can play well enough on a simple organ, the want might be supplied by his undertaking the duties of organist. There are, however, objections to such an arrangement: the schoolmaster has a busy and exhausting employment during the week; and in Divine Service, on Sunday, his presence and attention seem necessary among the boys, to keep them in order. Often the wife or sister of the clergyman, or some lady in the parish,

could play well enough ; but the objections to female choristers seem to apply, though in a less degree, to a female organist. If plain, simple, and inexpensive organs, on improved principles, for village churches meet with general approval, I have no doubt suitable organists may be satisfactorily provided, without undue expenditure. If the clergyman himself can play simple chants and tunes correctly, why should he not officiate as organist, as we read of the organ being played in old times by the Archdeacon ?

At the risk of appearing egotistical, I must on this point quote my own practice, because it is principally from experience that I feel a right to speak. My organist being an organ-builder, is frequently desirous of being absent on the Sunday, to play an organ on its first public trial. In order to be always prepared with a substitute, I put a lad who helps in my stable and garden, and who had a very slight inkling of music, into training, so far as receiving occasionally lessons from the organist, and having an old square Broadwood's piano, that I bought for 5*l.*, to practise on, with some of the exercises in Rink's Organ School. The result is, that the lad, after a year's practice, can supply the organist's place very satisfactorily. To such a lad, engaged as organist, 2*l.* a year, in addition to his wages, would be ample payment. Of course such a provision for the playing of the organ would imply that tunes should be selected and arranged by the clergyman, if musical ; or by some friend of skill and taste in church music. Why should not such assistance be attainable from theological colleges, or from cathedrals when revived in their diocesan functions ? Many of the best tunes used at Upton Scudamore were obtained from the Precentor of the Theological College at Cuddesdon. In many

villages there is probably a boy or two who would be found, upon trial, to possess some musical ear and talent, and who could be taught to play on the piano by some member of the clergyman's family, or by some kind lady in the parish. The transition from a piano to an organ, divested of the complication of numerous stops and pedal notes, would be easy. Occasional practice on an organ would be sufficient to enable a lad to lay aside the light rapid touch of piano playing, and to acquire the slow, gliding, lingering, but powerful, touch necessary for an organ, and the knack of blowing with the foot at the same time. Fine playing, of course, would not be required, but correct playing of good church tunes. Many organists might have such lads under training, as a lesson once a week, and the opportunity of frequently hearing a good player, would be sufficient to qualify them, in about a year, for village organists. Many of the choristers in cathedrals and elsewhere might be brought forward to be organists, somewhat superior to the class last described, when, from the breaking of their voices, they are no longer of use in the choir. So far, then, as the class of village-organ, first produced at Upton Scudamore, may become common, there will be no difficulty in supplying the demand for organists. A further question may be raised, How are such organs to be supplied and kept in repair and tune throughout the country? London organ-builders will not make simple organs at any price, so long as they can persuade their employers into multitudinous organs. The supply, I believe, is to be obtained by a due encouragement and improvement of indigenous talent and art; and, if necessary, by invoking foreign competition. In many districts throughout the country there is a man who has a natural passion for organ-building; some musical carpenter, or har-

monious blacksmith, who might do good service if he were duly encouraged and favoured with the means of improvement. Hitherto such a man has not only had no facility of improvement, but has met with the greatest discouragement, because no one will give the worth of an old song for an organ, except it be by a London organ-builder, and has a long list of stops; and yet as a musical ear and soul are neither the work of art, nor a result of education, though improvable by these means, but a gift of nature, so to speak, they are found in the country as well as in the town. A good musical ear, mechanical skill, some knowledge of the mystery of voicing, with the probity and principle necessary in all trades, are pretty nearly the sum of qualifications for a builder of village-organs. In these the scientific calculations and adjustments, needful in large and multitudinous organs, have no place. If a country parson, with a widely-scattered parish, thinks it necessary to keep a horse, he does not usually aspire to a thorough-bred animal with a long pedigree, or a horse with high action and London step, but prefers a rough and ready, hardy, and low-priced country nag, as more suitable to his means and requirements. So it is reasonable to believe that a country-made organ, easily repaired and tuned in the country, may be more suitable, in character as well as in price, for a village church, than a high-priced, exquisite London instrument, which of course ought to be repaired and tuned, if not played, from London. Since agricultural machinery has been so much improved, and so much more generally used, first-rate implement makers are pretty equally distributed all over the country. Why, then, may not every diocese have one or two organ-builders, to build, repair, and tune organs for village churches? It is well that London should maintain a proud pre-

eminence in art and trade ; but it is also well that these should be successfully cultivated and duly encouraged in the provinces. Men who are likely to be useful, and earn a livelihood as country organ-builders, might be improved by being encouraged, when young, to enter into good organ-building establishments in England or Germany. Organ materials are easily obtainable ; and in supplying such, Mr. Violette, of 43, King's Road, Camden Town, who makes metal pipes of any proportion at a fair price, has a large business, and a good reputation.

CONCLUSION.

FOR the convenience of those who have hardly time to skim through the foregoing pages, I will state, as shortly as possible, the propositions which I have therein asserted, and the chief principles which I believe ought to be insisted on in organs for village churches.

The essential parts of an organ are a set of keys with the requisite action to carry on the touch of the player, a bellows, a windtrunk, a windchest with its soundboard, and the pipes, with sufficient framework to hold these parts together, or, at least, to connect them in working order.

The proper office of the organ, in ordinary parish churches, is to regulate and support the singing.

A stop, by an apparent departure from its primitive meaning, is used to signify a particular set of pipes.

The most essential stops are Open Diapason, Stopped Diapason, Principal ; and, secondarily, Fifteenth, Dulciana, Stopped Flute.

Where the greatest economy of space or funds is necessary, one stop, namely, the Open Diapason, from Gamut G to c^3 in alt., and the seven pipes below, of wood, Stopped Diapason, will be sufficient.

The normal place for an organ, according to ancient precedent, is the north side of the chancel, over, and more or less to the east of, the stalls.

A small portable organ, sufficient to play the air of any tune (Plate VII.), can be made for 10% or less.

A suitable organist can be provided by the clergyman, if musical, taking his place at the organ, or by training a village lad or a cast-off chorister, with Rink's exercises and good plain tunes, first on an old piano, and afterwards on an organ. Suitable organs for village churches may be best supplied, and kept in repair and tune, by a due encouragement and improvement of the talent and art indigenous in the several dioceses of the Church of England.

CHIEF PRINCIPLES.

1. THE organ should accord with the village church in which it is placed in general truthfulness and simplicity, and in the architectural design of the frame.

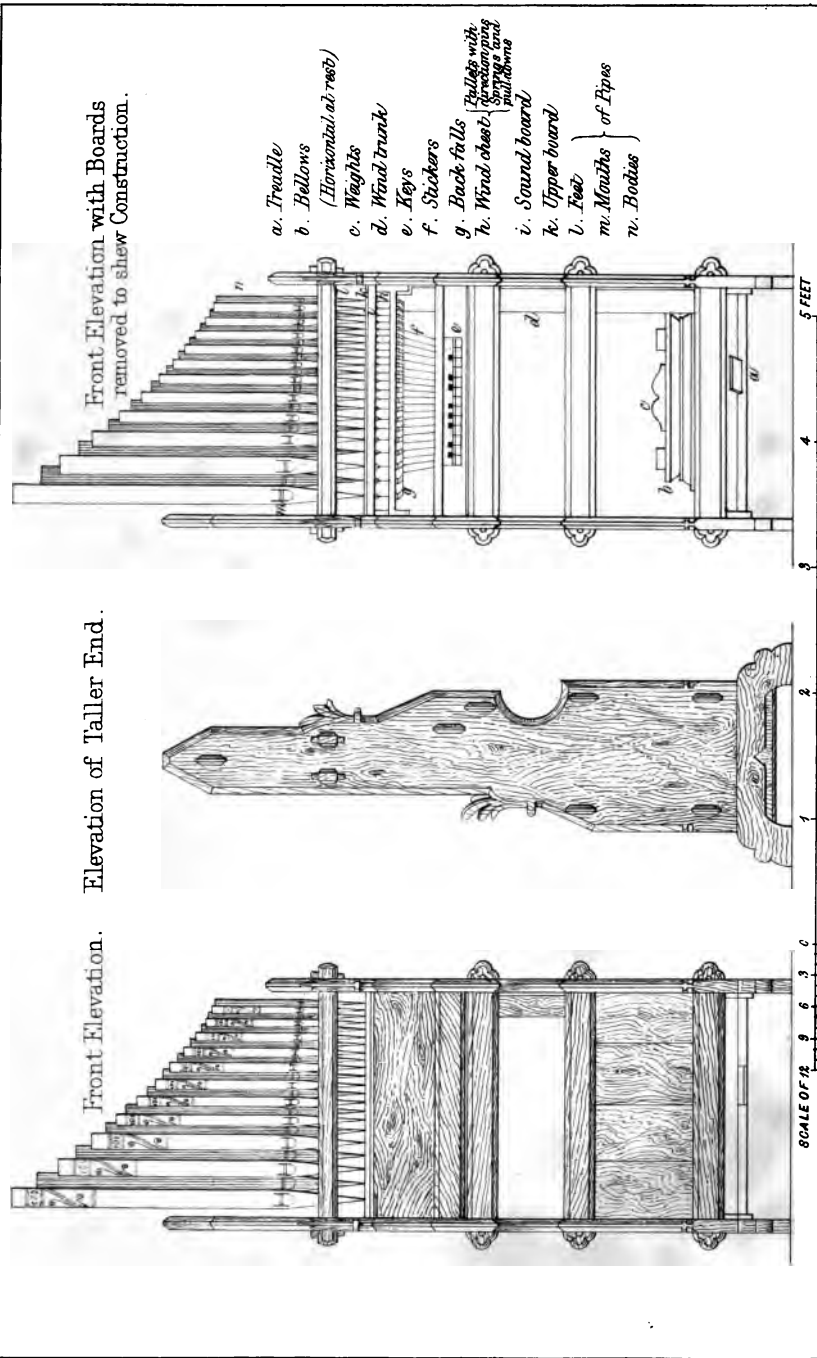
2. The utmost freedom of speech should be secured for the pipes by placing the soundboard 6 ft. at least from the floor, and by a good extension of front, with a moderate projection. The Open Diapason should occupy the front row, if possible.

3. Direct wind. The pipes should be so planted on the soundboard that each should be over its own wind, and all conveyancing or leading about of wind by grooves or tubes should be avoided.

4. The compass of the manual should be from C C to c³ in alt., 4 octaves, or to f³ in alt.* Pedale and swell should be avoided, and the bellows should be worked by the foot of the player.

5. The proportion of the metal pipes should be

* See Appendix, p. 67.



J.R. Jobbins

ST CECILIA ORGAN

J.E. Street, Archt.



three-fourths tin and one-fourth lead, well finished but not bay-leaved. The modern finikin practice of shaping the mouth of front metal pipes, so as to resemble a bay-leaf, adds one shilling per pipe to the cost, without the smallest improvement in sound, or, as far as I can judge, in appearance.

The above propositions and principles, which may be insisted on in dealing with any organ-builder, have been more or less carried out, in the following organs, by Mr. Hall :—

Upton Scudamore, 1 stop, Open Diapason.

Henley in Arden, ditto, ditto.

Theological College, Cuddeston, 2 stops, viz.

Stopped Diapason and Dulciana Principal.

Charlton in Wantage parish, ditto, ditto.

Cuddeston Church, 3 stops.

West Pennard, Somerset, 3 stops.

Llangynido, S. Wales, 2 stops, Open and Stopped Diapason.

Stourton, Wilts, 4 stops, the 4th being Stopped Flute.

Tutshill, near Chepstow, 3 stops.

The fair amount of success which has, upon the whole, attended the foregoing efforts sufficiently attests the value of the above principles; but much greater success may be hoped for when they are carried out by a first-rate artist, like Herr Schulze, of Paulinzelle, near Erfurt; or by any of the best English organ-builders who will adopt them honestly and heartily. It should ever be remembered that one great step towards cheapening good organs, without lessening the fair profit of the builder, will be, to settle, on religious and musical grounds, about six, or even twelve, types of organs suitable for village churches and other uses. The

present practice is to vary the compass, the selection and arrangement of stops, the proportions of the metal, &c. &c. in every new organ, so that an organ-builder rarely makes two instruments alike. If this unreasonable whimsicality and diversity could be avoided, by stereotyping, as it were, a few good examples, leaving in each an option of variety as to architectural details, and if a manufactory or two were established in the country, under good moral as well as artistic superintendence, away from the expenses and the special temptations to drunkenness and other vices which beset workmen in London, organs might soon be cheapened consistently with real excellence, after the example of American clocks. Plenty of work would still be found for village organ-builders of skill and probity, distributed here and there throughout each diocese, with a circuit of about twenty miles.

From the letter printed in the *Guardian*, (see above, p. 15, compare p. 46,) it may be seen that the first attempt to carry out the above principles was the work of many minds and hands. Consequently, it would be incorrect to designate it by the name of any individual. I would therefore suggest that if the kind of organs here advocated meet with any degree of favour generally among the members of the Church of England, they should be called, as in the title of this book, "Scudamore Organs," because in them an attempt has been made first at Upton Scudamore, not only to combine ancient simplicity with the excellencies of modern science and art, but also to put the religious consideration in the first place; according to the principle and feeling which may well be understood to be expressed in the name, arms, and motto of the family from whose ownership, in the 11th, 12th, 13th, and 14th centuries, the village receives its second name. (See back of title-page.)



APPENDIX.

Page 30, note *.



DOUBTLESS every scientific organ-builder, whether English, German, or French, would be on his guard against din on the one hand, or an involuntary hush on the other; but a little reflection must convince any one of the possibility of either catastrophe in a case where an organ-builder is not an artist, but a tradesman catering for ignorant customers, who value an organ by the number of stops. Herr Oscar Schulze, a scientific partner in the pre-eminent organ-building firm of Schulze and Sons, Paulinzelle, near Erfurt, has invented an ingenious apparatus which exhibits to the eye some of the chief phenomena of sounds, and especially of their mutual interference. As, however, this apparatus and the results of its experiments are not as yet generally accessible in this country, we may content ourselves with ruder illustrations.

The undulations which would be clearly observed upon casting a stone into a still pond or placid river could not be formed or observed in an agitated pool or a troubled sea. So the undulations of the atmosphere, on which sound depends, may be lost or destroyed when the air is agitated by conflicting sounds. In a high wind it is difficult to hear anything, and when there is much noise, we often say, "one can't hear oneself speak." In tumultuous assemblies, and at a noisy public dinner, we may often see a man speaking and gesticulating most energetically, in dumb show as we call it,

without our being able to hear a word he says. In the same way organ pipes may be occupied, like Parliamentary antagonists, in demolishing one another's speech, and in both cases much talking may come to nothing. Chemicals may neutralise each other; a mixture of all colours will produce white; and a mixture of many religions, in the mind of either a European or an Indian, will result in a religious blank. Hence it arises that the "bumptious country organist," raving on the full organ, as described by Sir J. Sutton,* may often fail to produce the stunning effect he desires.

The customers who wish for as much as possible for their money may prefer the din; but those who have ears will prefer the comparative silence.

Page 43, note *.

The Public ought not only cheerfully to allow a liberal profit to the tradesman on the articles of which he keeps an assortment, at more or less risk of occasional loss to himself, but ought also to feel greatly obliged to him if he supplies a good article at a fair price, and keeps good accounts. It is moreover a matter of religion, as well as justice, that no one should use his neighbour's services without being prepared to pay for them, if required to do so. (Jeremiah xxii. 13.) Such an allowance of profit or remuneration does not extend to the case of musical advisers, or of music sellers, obtaining from the manufacturer ten per cent. or more on the price of an instrument for which they bring a purchaser, or transmit the order. This per centage is so general in England that the price is arranged accordingly. Thus if an English organ-builder intends to receive 1800 guineas for an organ, he must ordinarily state the price at 2000 guineas, in order to allow 200 guineas in per centage. Some English organ-builders of spirit and great merit have withstood this system, and have met with a proportionate withdrawal of public notice and favour. In Germany the per centage system does not prevail,

* Short Account of Organs, &c. Introduction, p. 9.

and the great artists of that country, as a rule, refuse to deal except directly with a customer. This will account for the fact, that, notwithstanding the traditions of Schmidt and Snetzler, and the great talk now of the German system and improvements, we have at present no German organ-builder of note established in this country. Besides the increase in price, "professional superintendence," which has spoiled some large organs, (compare Mr. Denison's Lectures on Church Building, page 244, note *,) would certainly spoil most small organs by making them multitudinous or pretentious.

Page 53.

I trust that this allegation will be considered quite consistent with a belief in the musical value of women's voices, and a due appreciation of their share in every good work; and also that even the allusion to the present painful, but already passing, fashion of defective bonnets and redundant dresses will not be understood to imply a deficiency in that reverence of women, and more than chivalrous devotion, which is a part of Christianity, and a special characteristic of the Anglo-Saxon race.

Page 62.

Although the upward range to c^3 in alt., as stated, p. 29, would be more than sufficient for chants or for metrical psalm and hymn tunes, yet, as the five little pipes to f^3 in alt., now usually added, are inexpensive, and are desirable for compositions played as voluntaries, &c. it would be well in most cases, probably, to make the range to f^3 in alt.

FINIS.

DIRECTIONS FOR PLACING PLATES.

PLATE I. to face Title.

II. and III. between pp. 16 and 17.

IV. between pp. 34 and 35.

V. to face p. 37.

VI. to face p. 38.

VII. to face p. 62.

